

The Theoretical Evolution of Lotman's Spatial Semiotics of Literary Texts

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Abstract: Yuri Mikhailovich Lotman, the leading figure of the Tartu-Moscow School of Semiotics, whose development of the spatial semiotics of literary texts constitutes a significant achievement in 20th-century Russian semiotic research. Based on semiotic methodology, this theory systematically explores the meaning-generating mechanisms of spatial images, spatial structures, and spatial models in literary texts, revealing that space is not merely a physical existence but a symbolic system carrying cultural, social, psychological, and ideological connotations. This paper traces the complete evolutionary process of Lotman's spatial semiotics of literary texts from its germination and formation to systematization and eventual expansion into cultural semiotics, and analyzes its core connotations and methodological characteristics. The study demonstrates that Lotman's spatial semiotics not only provides a brand-new analytical tool for literary criticism but also lays an important theoretical foundation for interdisciplinary cultural research, and his concept of "spatial modeling" still holds significant academic value today.

Keywords: Lotman; Tartu-Moscow Semiotic School; Literary Text; Spatial Semiotics; Cultural Semiotics

1. Introduction

In the second half of the 20th century, semiotics as an interdisciplinary research method developed rapidly worldwide, profoundly influencing the research paradigms of humanities disciplines such as linguistics, literary theory, and cultural studies. Amid this academic wave, the Tartu-Moscow School of Semiotics, became an important force in the global field of semiotics with its unique theoretical perspective and fruitful research results. Integrating Russia's profound linguistic and literary traditions, the school extensively

applied semiotic methods to the study of literature, art, culture, and even history, forming a distinctive theoretical system of cultural semiotics.

As the core founder and academic leader of the Tartu-Moscow School of Semiotics, Yuri Mikhailovich Lotman (1922-1993) made particularly outstanding academic contributions. Devoting his entire life to the construction and practice of semiotic theory, he began his research with the analysis of literary texts and gradually expanded into the broad field of cultural studies, proposing a series of pioneering theoretical concepts such as "art as a modeling system," "semiosphere," and "cultural explosion." Within Lotman's academic system, the issue of space occupies an extremely important position. As Kang Cheng states, "The issue of space not only holds a prominent position in Lotman's semiotic theory but should be regarded as a red thread running through his entire theoretical framework." [1]

Lotman's spatial semiotics of literary texts constitutes an important component of his semiotic thought. Breaking through the limitations of traditional literary research that regarded space merely as the background for story development, this theory elevates space to a core organizational principle of literary texts and a crucial dimension of meaning generation. Through the semiotic analysis of spatial elements in literary texts, Lotman revealed how space participates in thematic construction, plot development, and character portrayal, as well as how spatial models map the broader cultural worldview. This paper aims to systematically sort out the theoretical evolution of Lotman's spatial semiotics of literary texts, elucidate its core connotations and methodological value.

2. The Tartu-Moscow School of Semiotics and Lotman's Academic Career

2.1 The Founding and Academic Tradition of the Tartu-Moscow School of Semiotics

The Tartu-Moscow School of Semiotics is a semiotic school with global influence in the field of Russian humanities in the second half of the 20th century, which has a history of more than 60 years since its founding. The academic community generally regards the First Summer School of Semiotics held at The University of Tartu in Estonia in 1964 as the official founding of the school. The successful organization of this summer school was mainly driven by the Symposium on the Structural Study of Sign Systems held in Moscow in 1962.

The academic origins of the school can be traced back to the Russian Formalism in the early 20th century. It integrated the Moscow linguistic tradition and the Petersburg literary tradition, serving as the continuation of the research lineage of the Moscow Linguistic Circle and the Society for the Study of Poetic Language. The school mainly conducts research on semiotics, linguistics, literary theory, and cultural studies, emphasizing the application of structuralist methods to the analysis of various sign systems and focusing on exploring the structural characteristics and meaning-generating mechanisms of sign systems. The research achievements of the Tartu-Moscow School of Semiotics have not only enriched the theoretical corpus of semiotics but also exerted extensive and far-reaching influence on many fields of contemporary international humanities.

2.2 Lotman's Life and Academic Development

Yuri Mikhailovich Lotman was a renowned Soviet literary theorist and semiotician in the 20th century, the leading figure of the Tartu-Moscow School of Semiotics, and the main founder of cultural semiotics. His original theoretical contributions have won extensive attention and high acclaim from the international academic community, and his academic influence is comparable to that of world-renowned leading scholars such as M. M. Bakhtin and R. O. Jakobson.

From 1939 to 1950, Lotman studied at Leningrad State University, with a six-year interruption to his studies. In 1940, he was drafted into the army and served as a radio operator in the artillery unit during World War II. After being demobilized from the army in 1946, Lotman returned to Leningrad State University to resume his studies. During his university years, he received rigorous academic training

under the guidance of distinguished scholars such as G. A. Gukovsky, B. M. Eikhenbaum, and V. M. Zhirmunsky. These scholars were all important representatives of Russian Formalism and the Petersburg literary tradition, whose academic thoughts exerted a profound influence on Lotman and laid a solid foundation for his future research in literary theory and semiotics.

In 1954, he was appointed docent in the Department of Russian literature of Tartu University, where he headed the department between 1960 and 1977 and remained on the faculty until his death. During his tenure at Tartu University, Lotman not only cultivated a large number of outstanding academic talents but also organized and founded the Semiotic Summer School, which promoted the formation and development of the Tartu-Moscow School of Semiotics.

In the early 1960s, Lotman began his theoretical research in the field of semiotics, devoting his entire life to this cause with great enthusiasm and unremitting efforts. Lotman's academic career in semiotic research can be roughly divided into three stages: the first stage was from the early 1960s to the early 1970s, focusing on structural poetics; the second stage was from the early 1970s to the mid-1980s, when his research focus shifted to cultural semiotics, gradually expanding from the semiotic analysis of literary texts to the study of Russian cultural history and the history of cultural thought; the third stage was the last decade of his academic career, centered on the semiosphere, cultural explosion, and the unpredictable mechanisms of culture. Overall, Lotman's semiotic research began with literary studies and gradually extended semiotic methods to all aspects of art, culture, history, and even social phenomena. Literary semiotics and cultural semiotics are the two most accomplished research fields of Lotman.

3. The Theoretical Evolution of Lotman's Spatial Semiotics of Literary Texts

In Lotman's literary semiotic research, the spatial dimension of literary texts has been one of his key areas of focus, and his related expositions have crystallized into the spatial semiotics of literary texts. This theory, which employs semiotic methods to study literary texts, primarily investigates the meaning-generating mechanisms of spatial images, spatial structures, and spatial models. It emphasizes that space is not merely a physical or geographical existence

but carries complex cultural, social, psychological, and symbolic connotations. By analyzing the relationships between space and its core elements and thematic construction, plot development, and character portrayal, the spatial semiotics of literary texts reveals the crucial role space plays in the meaning generation of literary works.

Lotman's research on the spatial semiotics of literary texts followed a clear and long exploratory path: from his 1965 article *On the Concept of Geographical Space in Russian Medieval Texts*, which elucidated that literary textual space could express non-spatial ideas, to the early 1970s when he shifted his research focus to examining the spatial modeling mechanisms and meaning generation of texts, and finally from the mid-1970s until his death, when he extended the spatial modeling mechanisms of literary texts to the field of cultural studies and adopted them as a methodology for studying the survival and development mechanisms of cultural space.

3.1 Theoretical Germination: From Historical-Literary Analysis to the Awakening of Spatial Consciousness

Lotman's attention to the space of literary texts can be traced back to his 1962 article *The Ideological Structure of The Captain's Daughter*. Although the title contains the word "structure," Lotman had not yet applied structuralist linguistics to literary analysis when he published this work. Soviet literary theorist I. V. Kondakov points out that *The Ideological Structure of The Captain's Daughter* is a typical example of historical and literary analysis strictly following the tradition of the Leningrad School. [2]

At this stage of his research, Lotman argued that the ideological structure of a literary text reflects the entire Russian culture of a particular period. As the Y. I. Pugachev Rebellion had reached irreconcilable proportions, making the differences and conflicts between the two camps inevitable and insurmountable, A. S. Pushkin depicted two mutually opposing spaces in *The Captain's Daughter*. Each of these spaces possessed unique lifestyles and normative systems, followed its own modes of thinking and aesthetic ideals, and exhibited strong mutual exclusivity. Based on this, Lotman divided the novel into two spaces with opposing ideologies and stylistic registers: the aristocratic and the peasant.

Evidently, in his early analysis of literary works, Lotman had already discerned the connections between space and various elements expressing non-spatial meanings. He subsequently carried this spatial concept into his research on structuralist semiotics, beginning to explore the close relationship between the space of literary texts and worldview, and attempted to find spatial models in literary texts that express meanings transcending spatial categories. Although the research during this period had not yet developed into a systematic theory, it laid a crucial foundation for Lotman's later establishment of the spatial semiotics of literary texts.

3.2 Theoretical Formation: The Proposal and Systematization of the Concept of Artistic Space

Lotman's first article elaborating on "artistic space" was *On the Concept of Geographical Space in Russian Medieval Texts* published in 1965. It should be noted that although Lotman did not explicitly formulate the definition of "artistic space" in this article, researchers generally consider geographical space in literary texts to fall within the category of "artistic space," thus recognizing this work as Lotman's inaugural study of artistic space.

Artistic space refers to spatial models constructed by authors in various artistic texts, including literary texts, that simulate the real world. In *On the Concept of Geographical Space in Russian Medieval Texts*, Lotman integrated the geographical space in medieval literary texts into the moral and value descriptions of the earthly world and the heavenly world, and his idea of spatial modeling in literary texts—expressing non-spatial categories through spatial concepts—began to take shape. Russian scholar E. V. Dushechkina points out that this article has extremely important methodological significance: "This article... is one of the earliest works in the Soviet Union to study the nature of artistic space, and it also initiated a series of Lotman's studies on the semiotics of artistic space." [3]

Between 1966 and 1968, Lotman successively published four articles: *On the Problems of Text Typology* (1966), *Outline of the Problems of "Art as a Modeling System"* (1967), *On the Typological Study of Culture* (1967), and *On the metalanguage of a typological description of culture* (1968). In these studies, Lotman

regarded space as an important dimension of meaning and proposed that painting, sculpture, literature, and other arts could use different spatial forms for meaning expression. He attempted to construct a metalanguage for the typological description of culture through spatial models, aiming to deeply understand the structures and characteristics of different cultures.

This series of theoretical assumptions was rapidly expanded and extended in the literary field. In 1968, Lotman published *Artistic Space in Gogol's Prose*. B. F. Egorov, a Russian-Soviet philologist and Lotman's biographer, argues that *Artistic Space in Gogol's Prose* is a programmatic article. [4] It not only clarified the definition and connotation of artistic space in literary works but also provided an operational methodology for literary spatial research by revealing the operational logic of artistic space as a semiotic system. Korean scholar Kim Su-kwang further corroborates the programmatic value of the article, stating: "In his meticulous analysis of Gogol's novels, Lotman's main attention is focused on demonstrating how the spatial system runs through the deep structure of all Gogol's works and how space functions as an invariant form in the author's creative process." [5]

In *Artistic Space in Gogol's Prose*, Lotman put forward several important viewpoints. First, he regarded space as the organizing principle of artistic texts and pointed out that the "artistic space" in Gogol's works is not merely a venue for characters' activities but a "formal system" that constructs various artistic models using set-theoretical categories, thus making space an "abstract language" through which the author expresses ideas. Second, Lotman argued that "Gogol's space has remarkable artistic characteristics not only in a metaphorical sense but also in a literal sense." [6] The spatial features in Gogol's works do not merely serve moral or philosophical ideas but participate in the construction of the entire narrative and the atmosphere of the work in distinct artistic forms, and their spatial descriptions themselves possess independent artistic value. Third, Lotman noted that Gogol shaped character images through the construction of artistic spatial language. Characters' personalities and behaviors are not only deeply constrained by the space they inhabit but also form a dynamic mutual construction relationship with it.

3.3 Theoretical Perfection: The Structure of the Artistic Text and the Systematization of Spatial Semiotics

If the publication of *Artistic Space in Gogol's Prose* marked the beginning of the systematization of the spatial semiotics of literary texts, then the appearance of *The Structure of the Artistic Text* in 1970 marked its completion. In this work, Lotman continued his understanding of the nature of space from *Artistic Space in Gogol's Prose* and further pointed out that space in artistic texts is not only a subjective illusion reflected by human thinking but also a verifiable combination of rules with objectivity and scientificity, as well as a highly symbolized and abstract relational structure.

Lotman regarded spatial relational structure as the organizing principle of all elements in literary texts, making it deeply associated with core elements such as plot, narrative perspective, and textual meaning. He argued that space in literary texts is not a static backdrop but a dynamic field of meaning generation. The boundaries, hierarchies, oppositions, and transformations of space directly influence the narrative rhythm and meaning expression of the text. Lotman also elucidated through spatial language and spatial structure why literary texts have plural meanings and how these indeterminate meanings are generated through complex structures.

Lotman's research was never confined to conceptual abstraction or theoretical speculation; he consistently integrated theory with the practical analysis of literary texts. His 1972 book *Analysis of the Poetic Text* is precisely a concrete practice of the spatial theory of literary texts. In this work, Lotman divided the textual space of Enlightenment poetry and Romantic poetry and pointed out that the plot of a poetic text is constructed around space. He selected twelve poems by ten famous Russian poets, ranging from K. N. Batyushkov and A. S. Pushkin to V. V. Mayakovsky and N. A. Zabolotsky, for detailed textual analysis, demonstrating the powerful modeling function of textual space as an abstract language.

3.4 Theoretical Expansion: The Leap from Literary Space to Cultural Space

In his later research, Lotman no longer confined himself to the analysis of purely literary works but, rooted in literary texts, expanded his horizon

to the broader cultural world. The theoretical basis for this turn was the isomorphism between literature and culture. In 1973, Lotman explicitly stated in *On the Content and Structure of the Concept of "Literary Art"*: "The internal organization of literary art... is isomorphic with culture itself and reproduces its basic organizing principles." [7]

In Lotman's view, cultural semiotic research and literary semiotics share a common theoretical cornerstone—the text. From a semiotic perspective, "culture can be regarded both as a hierarchical system of individual sign systems, as a collection of texts and their corresponding functions, and as a certain structure that generates these texts." [8] Therefore, the essence of cultural research is the study of texts, and literary texts, as special cultural texts, inherently possess the potential to map onto the "worldview" (cultural text) due to their internal spatial modeling mechanisms.

This turn is reflected in works such as *The Artistic Ensemble as Everyday Space* (Khudozhestvenny ansambl kak bytovoe prostranstvo, 1974), *Alexander Pushkin's Novel Eugene Onegin: Commentary* (Roman A.S.Pushkina «Evgenij Onegin». Kommentarij, 1980), and his magnum opus of cultural semiotics *Universe of the Mind* (1990). In *The Artistic Ensemble as Everyday Space*, Lotman mentioned that literary and artistic space carries rich elements from different eras and artistic genres, exerting multifaceted influences on cultural meanings, such as mapping the hierarchy of cultural values through spatial hierarchical differences and realizing the trans-temporal and trans-spatial transmission of cultural concepts through spatial signs.

In *Commentary on Alexander Pushkin's Novel in Verse Eugene Onegin*, Lotman analyzed the urban and rural environments inhabited by the aristocracy. This commentary has been hailed by I. A. Chernov as "an encyclopedia for understanding Russian literature and culture in the early 19th century." [7] In 1983, Lotman published "Home" in *The Master and Margarita*, which took the "home/anti-home" opposition as the spatial model of *The Master and Margarita* to express human values and moral concepts. When this article was included in *In the Depths of the Thinking World*, Lotman added two important paragraphs at the end:

In Bulgakov the home is an internal, closed space, the source of security, harmony and

creativity. Beyond its walls lie chaos, destruction and death. A flat, and especially a communal flat, is chaos masquerading as home and making a real home impossible. The home and the communal flat are antipodes: this means that the common feature they share - being a dwelling place, living quarters - loses its significance, and all that remains are the semiotic qualities. The home becomes a semiotic element of the cultural space.

Here we have an example of an important principle in human cultural thinking: real space is an iconic image of the semiosphere, a language in which various non-spatial meanings can be expressed, while the semiosphere in its turn transforms the real world of space in which we live into its image and likeness. [9]

Evidently, Lotman was not content with discussing the meanings conveyed by the "home/anti-home" spatial model in literary works but extended the spatial modeling mechanisms of literary texts to the broader cultural sphere. He attempted to abstract "home (house)" and "anti-home (communal apartment)" into cultural semiotic elements and incorporate them into the operational system of the semiosphere (cultural space). Through this semiotization process, literary and artistic space is transformed into a symbolic system carrying cultural memory and value judgments, and the house is no longer merely a material entity but has become the basic unit of cultural coding.

Lotman's research turn was not a departure from literature; rather, it used literature as a prism to refract the isomorphic nature of literary space and cultural space, thereby transforming the analytical tools of literary texts into a key to decoding cultural texts. When Lotman sought to study texts belonging to the same cultural type, he selected representative samples from a large number of literary texts for interpretation, especially those with the most distinctive internal organizational structures. For example, he chose medieval works such as *The Divine Comedy*, *The Letter of Bishop Vasily of Novgorod to Archbishop Feodor*, and *The Passion of the Virgin*, all of which involve the expression of geographical space. He imagined them as variations of some invariant text and attempted to derive and abstract this invariant.

Lotman found that all the sampled texts simulated religious and moral relationships through the vertical "up-down" axis of geographical space, and each level in space was

endowed with specific symbolic meanings reflecting moral and religious values. In other words, these texts are all concrete instantiations of the invariant that "geographical space expresses ethical and moral values." Lotman called this invariant of textual structure the "cultural text" and argued that from the perspective of that culture, "the cultural text is the most abstract model of reality, and therefore, it can be defined as the worldview of that culture." [8] To study a culture is to study this cultural text, thereby describing different types of cultures and their characteristics and underlying mechanisms. Lotman's spatial semiotics of literary texts thus completed its leap from literary interpretation to cultural exploration.

4. Current Status and Reflections on Chinese Research of Lotman's Spatial Semiotics

Compared with Western academia, Chinese scholarship on Lotman's semiotic theory emerged relatively late, and did not attract sustained scholarly attention until the 1990s. In 2004, Chinese scholars Zhang Jie and Kang Cheng published *Structural Literary Semiotics*, the first domestic monograph dedicated to Lotman's theoretical system. Focusing on Lotman's early literary semiotics, the book provides an in-depth examination of his research methodologies.

In 2006, *Studies on Lotman's Academic Thoughts*, a collection of papers derived from the National Symposium on Lotman Studies, was released. As one of the earliest and relatively systematic collections featuring comprehensive research on Lotman's academic thoughts in China, it allocates a large proportion to studies on cultural semiotics. In the same year, Kang Cheng's monograph *Culture and Its Space for Survival and Development: A Study of Lotman's Theory of Cultural Semiotics* was published. The work systematically sorts out the evolutionary trajectory of Lotman's thoughts from his early to later period, centers on his "semiosphere" theory, and reveals the unique dialogic mechanism of cultural semiotics. It is recognized as the first monograph in China dedicated to Lotman's cultural semiotic theory. From 2007 to 2026, Lotman studies in China have revolved primarily around cultural semiotics, structural poetics and aesthetics, with a steady stream of related academic publications. In terms of the evolution of research themes,

from the 1990s to the early 2000s, scholarship on Lotman's theory largely centered on structural poetics, the structure of artistic texts, and meaning generation. Since the turn of the 21st century, the research focus has gradually shifted toward cultural semiotics, though inquiry into literary semiotics has not diminished. Scholarly interest in Lotman's major works — including *Lectures on Structuralist Poetics*, *The Structure of the Artistic Text* and *The Analysis of the Poetic Text* — has remained consistent.

With regard to Lotman's approach to literary text criticism, existing Chinese scholarship primarily focuses on his examinations of canonical Russian writers and their works.

Within studies of Lotman's literary text analysis, works addressing spatial dimensions include Zhao Xiaobin's "*Home*" and "*False Home*" in *Master and Margaret: Two Opposite Spiritual Worlds* (2007), which introduces Lotman's interpretation of "home" and "false home" in Bulgakov's novel. [10] In *The Semiotic Interpretation of Self and the Other: U. M. Lotman's Ideas on Russian Culture* (2018), Yang Mingming analyzes geographical factors in Russian cultural history from the perspective of self-other opposition, and elaborates on Lotman's analysis of geographical space in medieval texts such as *The Tale of the Indian Empire* and *Journey Beyond Three Seas*. [11] Wu Liaoyuan and Kang Cheng centre their discussion on the core theoretical category of "boundary" in *Spatial 'Boundary' and Character Construction: A Case Study of Lotman's Conception of Artistic Space in Nikolai Gogol's Fiction* (2024). They posit that boundary serves as the dominant factor shaping spatial attributes: it not only determines the overall structural layout of space, but also directly bears on character construction within literary texts — the impermeability of boundaries consolidates stable character types, whereas their dual nature enables the evolution of character images. [12] Finally, Chen Xinyi and Wang Yong adopt Lotman's semiotic theory as their analytical framework in *A Study on the "Cultural Paradigm" of Akhmatova's Poems from the Perspective of Lotman's Semiotics* (2025). Using proper name symbols as a core analytical thread, they identify three defining features of the "cultural aggregate" in Akhmatova's poetry: a cross-temporal and cross-spatial network of cultural space, a literary core that combines national distinctiveness and

cosmopolitan vision, and a meaning-generating mechanism jointly sustained by authorial context and reader reception context. [13]

Chinese research on Lotman's spatial semiotics is predominantly concentrated in the field of cultural semiotics. Representative works include Kang Cheng's monograph *Culture and Its Space for Survival and Development: A Study of Lotman's Theory of Cultural Semiotics* (2006); journal papers such as *Lotman's View of Cultural Time and Space* (2006) and "*Spatial Modeling*": *The Unique Methodology of Yuri Lotman's Cultural Semiotics* (2023). Among them, the paper "*Spatial Modeling*": *The Unique Methodology of Yuri Lotman's Cultural Semiotics* points out that constructing the metalanguage of cultural description based on "spatial simulation" constitutes one of the most distinctive methodologies of Lotman's cultural semiotics. Lotman applied this approach to the semiotic analysis of diverse spatial forms, including geographical space, physical space and urban space. [14]

Currently, there is only one published paper on Lotman's theory of urban spatial semiotics: Kang Cheng's *Symbolic Systems and Cultural Meaning Generation of the City: Yuri Lotman's Semiotic Study of St. Petersburg* (2023). The paper identifies geographical composition, the multilingual nature of signs, and subject consciousness as core factors shaping the cultural meaning construction of urban symbolic systems. Taking Lotman's research on the urban space of St. Petersburg as a case study, it summarizes several general laws governing the generation of symbolic meaning in urban space. [15]

Overall, Chinese scholarship on Lotman's semiotic theory has yielded substantial results, particularly in cultural semiotics, where a body of high-quality research has emerged. Nevertheless, several limitations and gaps persist. First, insufficient scholarly attention has been paid to the central position and value of Lotman's spatial theory of literary texts within his broader theoretical system. Second, few scholars have conducted comprehensive analyses that integrate Lotman's spatial semiotic theory with his practical literary criticism. Third, notable research gaps remain in the study of Lotman's spatial semiotic theory. For instance, research on Lotman's spatial analysis of works by writers including N. V. Gogol, F. I. Tyutchev and N. A. Zabolotsky remains relatively scarce;

comparative studies between Lotman's spatial semiotic theory of literary texts and Western spatial theoretical frameworks require further deepening. Furthermore, the application of Lotman's spatial semiotic theory to Chinese literary and cultural studies represents a promising and significant research direction worthy of further exploration.

5. Conclusion

Lotman's spatial semiotics of literary texts represents a significant achievement in 20th-century semiotic research. It not only provides brand-new analytical perspectives and methodologies for literary criticism but also opens up vast horizons for cultural studies. Breaking through the limitations of traditional literary research that regarded space merely as a passive backdrop, this theory elevates space to a core organizational principle of literary texts and a crucial dimension of meaning generation. Through the semiotic analysis of spatial elements in literary texts, Lotman revealed how space participates in thematic construction, plot development, and character portrayal, as well as how spatial models map the broader cultural worldview.

The development of Lotman's spatial semiotics of literary texts has undergone a complete evolutionary process: from germination and formation to systematization and eventual expansion into cultural semiotics. From his early analysis of opposing spaces in *The Captain's Daughter*, to the proposal of the concept of artistic space in *Artistic Space in Gogol's Prose*, to the perfection of the spatial semiotic system in *The Structure of the Artistic Text*, and finally to the extension of spatial modeling mechanisms to the field of cultural studies, Lotman's theory continuously deepened and expanded, forming a logically rigorous and theoretically rich system. Lotman's spatial semiotics possesses profound methodological value. His concept of "spatial modeling" is not only applicable to the analysis of literary texts but also provides an effective tool for studying various cultural phenomena. By regarding space as a symbolic language, we can better understand the structural characteristics of culture, its meaning-generating mechanisms, and the differences and exchanges between different cultures.

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